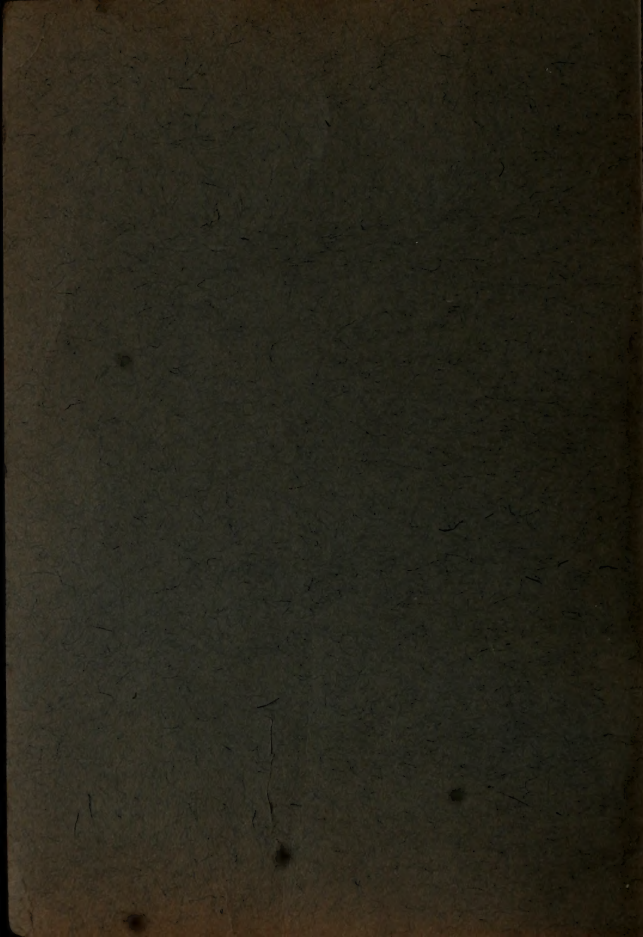


LITTLE BLUE BOOK NO. 1021
Edited by E. Haldeman-Julius

Italian Self Taught

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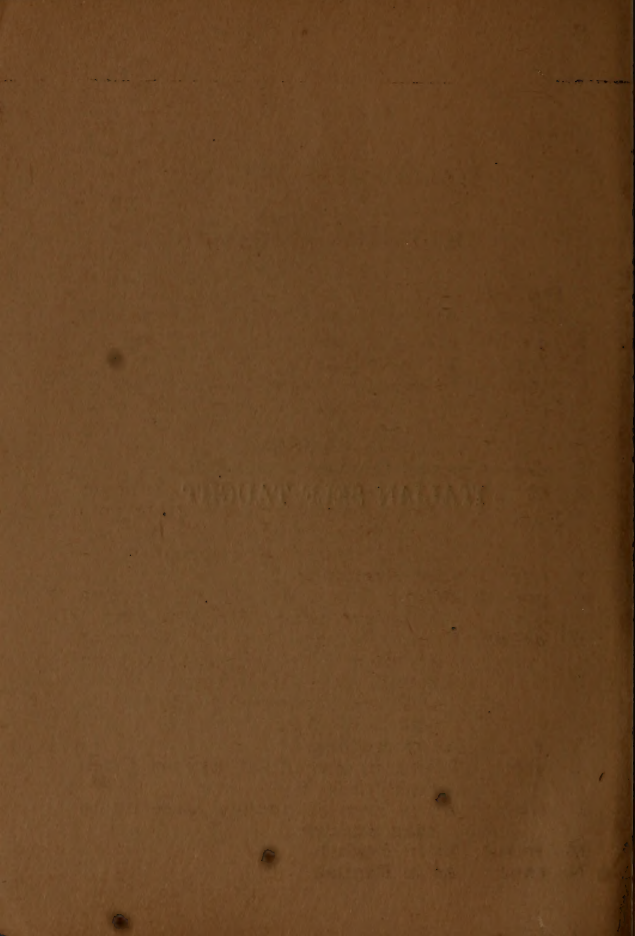
Isaac Goldberg

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ITALIAN SELF TAUGHT



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THE ITALIAN ALPHABET

ITALIAN	NAME	APPROXIMATE PHONETIC EQUIVALENT
A	<i>ah</i>	Like <i>a</i> in <i>father</i>
B	<i>bee</i>	As in English
C	<i>chee</i>	Before <i>a</i> , <i>o</i> , <i>u</i> and <i>h</i> , like English <i>k</i> ; before <i>e</i> and <i>i</i> , like <i>ch</i> in <i>chin</i> . The <i>h</i> occurs before <i>e</i> and <i>i</i> as a sign that <i>c</i> is hard
D	<i>dee</i>	As in English
E	<i>ey</i>	At the end of a word, or between two consonants, short, as in <i>yet</i> ; otherwise, between our <i>e</i> and <i>a</i> as in <i>yell</i> and <i>Yale</i> , respectively
F	<i>effe</i>	Like English <i>ff</i>
G	<i>gee</i>	Before <i>a</i> , <i>o</i> , <i>u</i> and <i>h</i> , like English <i>g</i> ; before <i>e</i> and <i>i</i> , like <i>j</i> in <i>John</i>
H	<i>akkah</i>	This is not pronounced. Its chief function is to indicate the hard sound of <i>C</i> and <i>G</i> before vowels that would otherwise indicate the soft
I	<i>e</i>	As in <i>machine</i>
J	<i>yee</i>	Like <i>y</i> in <i>year</i> ; final, like <i>ee</i> . Often replaced by <i>I</i>
L	<i>elle</i>	As in English, though more liquid than English <i>l</i>
M	<i>emme</i>	As in English
N	<i>enne</i>	As in English

O	o	As in <i>lone</i> ; sometimes almost as in <i>log</i> . (Depends on emphasis)
P	pee	As in English
Q	koo	As in English
R	erre	Never slurred, as in English, but always clearly trilled
S	esse	Like <i>s</i> in <i>sap</i> ; between vowels (intervocalic) like <i>s</i> in <i>rose</i> (<i>z</i>)
T	tee	Like <i>t</i> in <i>tin</i>
U	oo	Like <i>oo</i> in <i>spoon</i> ; <i>never</i> like <i>U</i> in <i>use</i>
V	vee	As in English
Z	zeyta	Like <i>ts</i>

Diphthongs (Compound Vowels)

A good example of a compound vowel—it is technically a triphthong—occurs in our phonetic representation of the cats' call: *miau*. Diphthongs may be either long or short; when long each vowel is distinctly heard; when short, they coalesce, with almost the loss of the first vowel.

Long diphthong: *aumento*: increase. This is pronounced ah-oo-ménto and not ow-mento. The *u*, though not dwelt upon, is distinctly heard.

Short diphthong: *uomo*: man. (Oo-oh-mo) Not woe-mo.

Be careful, then, to pronounce such combinations as *ai* with proper regard for the separate vowels. The result should be more like *ah-ee* than like *eye*. Pronunciation cannot be taught from the printed page; these hints must, whenever possible, be supplemented by the services of some foreign acquaintance.

Double Consonants

When the consonant is repeated, this indicates a stronger pronunciation. Thus *cc* (before a vowel) is a stronger *ch* (as is church), and *eccelso* (lofty, sublime) has a more emphatic *ch* sound than the *c* in *acerbo* (bitter).

Ch is not properly a double consonant. The *h*, intervening between *c* and the following vowel, reminds you that the *c* is to be given the hard *k* sound. *Chiarore* (glimmer; pronounced *kia-roar-ee*); *chi* (who; pr. *key*.)

Gg is a stronger soft *g*: *Oggi* (today; pr. *oh-gee*).

Gh (compare use of *h* in *Ch*) keeps the *g* hard before a vowel. It often occurs in the plurals of words ending in *go*. For example, *lago*, a lake. Plural, *laghi*, lakes. If the *h* did not follow the *g*, the word would have to be pronounced with a soft *g*, *lah-dgee*. This is not, then, really a double consonant.

Gli has the sound of the Spanish *ll*, or of *lli* in *William*. *Egli* (he; pr. *el-yee*).

Gn has the sound of Spanish *ñ*, or of *ni* in *onion*. *Ogni* (every; pr. *ohnyee*).

Gu sounds like our *gw*. *Guadagno* (gain, profit; pr. *gwadanyo*).

Qu sounds like our *kw*. *Qua* (here, hither; pr. *kwa*).

Sc sounds, before *e* or *i*, like *sh*. *Scegliere* (to choose; pr. *shellyereh*).

Sch. The *h* in this combination (see *Ch* and *Gh* above) is a sign that the regular pronunciation of *sc* (i. e., *sk*) is to be retained before

an *e* or an *i*. *Schioppo* (gun, musket; pr. skioppoh).

Zz is a harder *z*. *Sodezza* (solidity; pr. soh-detsa). Note that in the common word *mezzo* the *zz* is by exception soft; thus, *mezzo* soprano gives us, phonetically, *medzoh*, not *metso*.

PRONUNCIATION

Italian is one of the Romance languages; that is, it is one of the tongues evolved from the spoken Latin idiom. That spoken Latin was not the Latin of the text books; it was the language of the common people, and is studied in colleges under the name of Vulgar Latin, to distinguish it from the classical Latin of literature.

Italian is written and pronounced phonetically. The only silent letter is *h*, as specified in the alphabet just given. Words are accented in speech on the second last (penultimate) syllable; if the Latin original has a short penultimate syllable, then the Italian word is accented on the ante-penultimate syllable, or third from the last. In writing, there is but one Italian accent, the grave ('). This occurs at the end of words to indicate a contraction of an older form; it is used also to distinguish from one another words spelled alike but having a different meaning; it occurs, finally, in the third person singular of the Past Definite (Preterite) and the first and third person singular of the future, as part of the tense ending.

The contractions, such as *università* for the older *universitade*, need not occupy the student. The ending with accented *a* is a regular feature of the tongue, and corresponds to our own ending *ty*. (Liberty: *libertà*; city, *città*; charity:

carità). As a sign of distinction the accent is most common in forms such as *dà* (he gives), as differentiated from *da* (from); similarly, *e* means and; *è* means is. Examples of verbal endings: *Ella amò*: she loved. *Io amerò*, *egli amerà*: I shall love; he will love.

A TABLOID GRAMMAR OF ITALIAN

1. THE ARTICLE

The article is either definite or indefinite; it is also singular or plural; it is either masculine or feminine.

The masculine definite singular article is *il*; the feminine definite singular is *la*. Note, however, that before a masculine noun beginning with an *s* impure (that is, an *s* followed by a consonant) and similarly before a *z*, the article *il* becomes *lo*; note that before a vowel, the article in either gender is *l* followed by an apostrophe: *l'*.

The plural of *il* is *i*; the plural of *la* is *le*; the plural of *lo* is *gli*. When the plural begins with an *i*, the *i* of *gli* is elided. When the plural ends with the sound *gli*, the article *gli* becomes *li*, for reasons of euphony.

Examples

<i>il giorno</i> , the day	<i>l' ingannatore</i> , the cheat
<i>i giorni</i> , the days	<i>gl' ingannatori</i> ,
<i>la giraffa</i> , giraffe	the cheats
<i>le giraffe</i> , the giraffes	<i>lo scoglio</i> , reef, rock
<i>lo scherzo</i> , joke	<i>li scogli</i> , reefs, rocks
<i>gli scherzi</i> , jokes	Note exception:
	<i>il Dio</i> , God
	<i>gli Dei</i> , Gods

The indefinite article, masculine (m.) is *un*; feminine (f.) *una*. Before *s* impure or *z* *un* becomes *uno*; before a vowel *una* becomes *un'*.

Examples

<i>un libro</i> , book	<i>uno zio</i> , an uncle
<i>una cortina</i> , curtain	<i>un' agucchia</i> , knitting needle

The definite article undergoes contraction with a number of important prepositions. These prepositions are:

a, to
con, with
da, from or by
di, of
in, in
per, through, by
su, on

The contractions should be memorized at once, as tabulated below:

	Masculine Singular			Feminine Singular	
	<i>il</i>	<i>lo</i>	<i>l'</i>	<i>la</i>	<i>l'</i>
a	al	allo	all'	alla	all'
con	col	con lo	con l'	con la	con l'
da	dal	dallo	dall'	dalla	dall'
di	del	dello	dell'	della	dell'
in	nel	nello	nell'	nella	nell'
per	pel	per lo	per l'	per la	per l'
su	sul	sullo	sull'	sulla	sull'

Masculine Plural

Feminine-Plural

	<i>i</i>	<i>gli</i>	<i>le</i>
a	ai	agli	alle
con	coi	cogli	colle
da	dal	dagli	dalle
di	dei	degli	delle
in	nei	negli	nelle
per	pei	per gli	per le
su	sui	sugli	sulle

Note that *su* before a vowel becomes *sur*.

2. THE NOUN

The usual ending for masculine singular nouns is *o*; for feminine, *a*; the usual ending for masculine plurals is *i*; for feminine plurals, *e*.

il fratello, brother *la sorella*, the sister
i fratelli, the brothers *le sorelle*, the sisters
lo schiavo, the slave
gli schiavi, the slaves

Monosyllabic nouns do not change their ending in the plural; *il re* (king) become *i re* (the kings). The same rule holds good for nouns ending in an accented syllable or with *i*, *ie*.

la città, the town *l' ecclissi* (f.),
le città, the towns the eclipse
 le ecclissi, the eclipses

Nouns ending in unaccented *io* have a single *i* in the plural:

lo scoppio, explosion
gli scoppi, the explosions

There are a number of changes that are purely orthographic; that is, they look, in print, like a change, but in reality they serve to maintain the similarity of the spoken word. Such, for example, are the plurals of nouns ending in *co*, *go*, *ca*, *ga*; these plurals are perfectly regular, the *h* being inserted so as to keep the *g* or *c* hard before the *e* or *i* of the plural.

Examples

<i>il duca</i> , the duke	<i>la fuga</i> , the fugue
<i>i duchi</i> , the dukes	(in music)
<i>la vacca</i> , the cow	<i>le fughe</i> , the fugues
<i>le vacche</i> , the cows	<i>il luogo</i> , the place
	<i>i luoghi</i> , the places

For a similar orthographic reason nouns ending in *cia*, *gia*, *scia* (with no accent on the *i*), drop that *i* in the plural, since the *e* of the plural is sufficient to give the *c* the sound of *ch* or, after *sc*, of *sh*.

Examples

<i>la faccia</i> , face	<i>le facce</i> , the faces
<i>la foccaccia</i> , cake	<i>le foccacce</i> , the cakes
<i>la fascia</i> , fillet	<i>le fasce</i> , the fillets

A number of common exceptions to the above rules will be noted. The following plurals are irregular:

<i>Dio</i> , God	<i>gli Dei</i>
<i>l'amico</i> , friend	<i>gli amici</i> (<i>c</i> becomes <i>ch</i> in sound)
<i>il mago</i> , magician	<i>i magi</i> (<i>g</i> becomes <i>j</i> in sound)
<i>la moglie</i> , wife	<i>le mogli</i>
<i>l'uovo</i> , egg	<i>le uova</i>
<i>l'uomo</i>	<i>gli uomini</i>

3. THE ADJECTIVE

Adjectives agree with their nouns in number and gender. They are therefore subject, unlike the English adjective, to inflection. The general endings of the nouns hold good for the adjectives. *O* and *a* are ordinarily the masculine and feminine singular endings, respectively; the corresponding plurals end in *i* and *e*. Adjectives ending in *e* do not change for the feminine; in the plural both *m* and *f* end in *i*.

Examples

M. Sing.	F. Sing.	M. Plural	F. Plural
<i>Malo</i> , bad	<i>mala</i>	<i>mali</i>	<i>male</i>
<i>Buono</i> , good	<i>buona</i>	<i>buoni</i>	<i>buone</i>
<i>Grande</i> , great	<i>grande</i>	<i>grandi</i>	<i>grandi</i>

Adjectives ending in *ca* or *ga* intercalate an *h* to keep the final consonant hard in the plural. (Compare similar nouns). Adjectives ending in *co* or *go* (again like the similar nouns) sometimes form the plural in *chi* or *ghi*, sometimes in *ci* or *gi*.

Examples

M. S.	F. S.	M. Pl.	F. Pl.
<i>Manco</i> , defective	<i>manca</i>	<i>manchi</i>	<i>manche</i>
<i>Bianco</i> , white	<i>bianca</i>	<i>bianchi</i>	<i>bianche</i>
<i>Rico</i> , wealthy	<i>ricca</i>	<i>ricchi</i>	<i>ricche</i>
<i>Benefico</i> , beneficent	<i>benefica</i>	<i>benefici</i>	<i>benefiche</i>

The adjective in Italian may precede or follow the noun it modifies. Some of the common ones, such as *grande* and *buono*, when they

precede their noun, may drop the final syllable: *gran uomo*, *buon uomo*. Adjectives of more than two syllables and those denoting physical properties—color, smell, taste—follow the noun.

Examples

Buon giorno! Good morning, Good day!

Buona sera! Good evening!

Buona notte! Good night! (Recall the lines in the Shelley poem in which he plays upon *Buona notte* [the greeting] and *notte buona*, a good night.)

Carta nera, black paper.

Intelligenza precoce, precocious intelligence.

Pallide mani, pale hands (*mano*, *mani*, though with masculine endings, is a feminine noun. Note that the adjective of color, though of three syllables, precedes.)

Comparison of Adjectives

The comparative of the adjective is formed by the adverb *più*, more, which is placed before the positive; the superlative is formed either by prefixing the proper gender and number of *il più*, the most, or by the ending *issimo*. Comparison of *bello*, beautiful:

	M. Singular	F.
Positive:	<i>bello</i>	<i>bella</i>
Comparative:	<i>più bello</i>	<i>più bella</i>
Superlative:	<i>il più bello</i>	<i>la più bella</i>
	M. Plural	F.
Positive:	<i>belli</i>	<i>belle</i>
Comparative:	<i>più belli</i>	<i>più belle</i>
Superlative:	<i>i più belli</i>	<i>i più belle</i>

Very beautiful, as distinguished from *the most beautiful*, would be *bellissimo* or *bellissima*. For degrees of inferiority the words *meno* and *il meno* (less and the least) are used in the same manner that *più* and *il più* are employed above.

Adjectives ending in *ro* and *re* inherit a special superlative ending from the Latin:

M.	F.	M.	F.	
<i>intero</i>	<i>intera</i>	(honest)	<i>integerrimo</i>	<i>integerrima</i>
<i>acre</i>	<i>acre</i>	(bitter)	<i>acerrimo</i>	<i>acerrima</i>

A number of very common adjectives display irregularities in comparison; these all go back to the Latin forms whence the Italian word is derived:

Positive	Comparative	Superlative Relative	Superlative Absolute
<i>alto</i> , high	<i>superiore</i>	<i>il superiore</i>	<i>supremo</i>
<i>basso</i> , low	<i>inferiore</i>	<i>l'inferiore</i>	<i>infimo</i>
<i>buono</i> , good	<i>migliore</i>	<i>il migliore</i>	<i>ottimo</i>
<i>cattivo</i> , bad	<i>peggiore</i>	<i>il peggior</i>	<i>peggior</i>
<i>grande</i> , great	<i>maggiore</i>	<i>il maggiore</i>	<i>massimo</i>
<i>piccolo</i> , small	<i>minore</i>	<i>il minore</i>	<i>minimo</i>

Note that *piccolo*, when used literally and not figuratively, is compared regularly. This applies also to *alto*, *basso*, *grande*.

Comparison

Than, in Italian, is expressed by either *di* or *che*. When the comparative is followed by a noun or pronoun, the comparison is made with *di*:

La sorella è più grande del fratello: The sister is taller than the brother. In this sentence there are two main points to notice. First, *più grande*, and not *maggiore*. The use of the latter comparative would have implied that the sister was—as an artist, or in some other figurative sense—greater than her brother. For the literal sense the regular form is employed. Second, the comparison is rendered by *di*, since *fratello* is a noun; the *di*, however, combines with the article *il* to form *del*, so that the *di* of the comparison is in the *del*.

So, similarly: *Giovanni è più piccolo di Luigi;* John is smaller, shorter than Louis.

Che is employed for comparison between two nouns, two adjectives, two adverbs, or two verbs. In the latter case, if no negative precedes, a *non* (not) appears before the second verb. Examples:

Legge più affrettatamente che accuratamente: (He) reads more hurriedly than exactly.

Essa è più bella che piacevole: She is more beautiful than charming. (Note the difference between this comparison and one such as *Essa è più bella di Marta:* She is more beautiful than Martha.)

Egli dice più che non fa: He says more than he does. (The *non* is not a real but a psychological negative; the idea being that, for all he says, he does *not* do anything).

For numbers, *than* is *di*. *Più di cinque:* more than five.

Possessive Adjectives

The possessive adjective is distinguished from the possessive pronoun by the fact that the former is always followed by a noun, whereas the latter, replacing a noun, stands by itself. The table of possessive adjectives is as follows:

	Singular		Plural	
	M.	F.	M.	F.
My	<i>il mio</i>	<i>la mia</i>	<i>i miei</i>	<i>le mie</i>
Thy	<i>il tuo</i>	<i>la tua</i>	<i>i tuoi</i>	<i>le tue</i>
His, her, its	<i>il suo</i>	<i>la sua</i>	<i>i suoi</i>	<i>le sue</i>
Our	<i>il nostro</i>	<i>la nostra</i>	<i>i nostri</i>	<i>le nostre</i>
Your	<i>il vostro</i>	<i>la vostra</i>	<i>i vostri</i>	<i>le vostre</i>
Their	<i>il loro</i>	<i>la loro</i>	<i>i loro</i>	<i>le loro</i>

The article is used with the possessive adjective except when the possessive precedes, in the singular, words expressing relationship or titles. Even in this case, if an adjective precedes these words, the article must be employed.

Examples

<i>il mio capello</i> , my cap	<i>il mio caro padre</i> ,
<i>mio padre</i> , my father	my dear father
<i>mia madre</i> , my mother	<i>la mia cara madre</i> ,
<i>Vostra Eccellenza</i> ,	my dear mother
Your Excellency	<i>la sorella mia</i> ,
	my sister

Loro always takes the article; it is invariable (i. e., its form is the same for both genders and numbers). *La loro madre*, their mother; *i loro guanti*, their gloves.

4. THE PRONOUN

Pronouns may be classified as (1) personal, (2) possessive, (3) relative, (4) demonstrative, (5) interrogative, (6) indefinite.

Personal Pronouns

It is convenient, in tabulating the pronouns, to speak of their various "cases" and to give to these cases the Latin names nominative, genitive, dative, accusative, ablative. Strictly speaking this is incorrect, since real case implies an inflected language, with case endings. The Italian pronoun has no real case endings; the purposes of the Latin case are served by prepositions. It would be better, then, to consider the Latin cases in some such light as the following:

The nominative case, in Italian (as in English) is really the Subject.

The genitive case, similarly, is really the Possessive.

The dative case, similarly, is that of the Indirect Object.

The accusative case, likewise, is that of the Direct Object.

The ablative case, for Italian, as for English, is a superfluity in tables, since the prepositions *from* or *by* (in Italian, *da*) take the same form as that of the indirect object. Accordingly, unlike some grammars, I ignore it, so far as tables are concerned.

A *conjunctive* personal pronoun is one that is used directly with the verb; a *disjunctive* one is used apart from the verb, and is therefore the more emphatic. Conjunctive: *Mostratemi la via*: Show me the way. (Note that the word for *me* is written as part of the verb. This does not alter the verb's accent.) Disjunctive: *Spediteli a me*: send them to me (emphatic; to me, not to her or him).

The following is the table of Personal Pronouns:

(Forms in parenthesis are Conjunctive.)

First Person

	Singular	Plural
Subject	<i>io</i> , I	<i>noi</i> , we
Possessive	<i>di me</i> , of me	<i>di noi</i> , of us
Indirect Object	<i>a me</i> (<i>mi</i>), to me	<i>a noi</i> (<i>ci</i> , <i>ne</i>), to us
Direct Object	<i>me</i> (<i>mi</i>), me	<i>noi</i> (<i>ci</i> , <i>ne</i>), us

Second Person

	Singular	Plural
Subject	<i>tu</i> , you (thou)	<i>voi</i> , you
Possessive	<i>di te</i> , of you	<i>di voi</i> , of you
Indirect Object	<i>a te</i> (<i>ti</i>), to you	<i>a voi</i> (<i>vi</i>), to you
Direct Object	<i>te</i> (<i>ti</i>), you	<i>voi</i> (<i>vi</i>), you

Tu is used with familiars or inferiors. *Voi* is more formal. (Compare the French *tu* and *vous* or the German *Du* and *Ihr*. Italian has an even more formal pronoun, the third person *Ella* or *Lei*, which corresponds to the German

Sie, only that while *Sie* takes the third person plural ending, *Ella* and *Lei* take the third person singular. Grammatically, even when referring to a man, these words are treated as feminine.

Third Person

	Singular	Plural
S.	<i>egli, essa, esso,</i> he, she, it	<i>eglino, essi, they</i> <i>elleno, esse</i>
P.	<i>di lui, di lei, ne,</i> of him, of her, of it	<i>di loro (ne), of them</i>
I. O.	<i>a lui, a lei,</i> to him, to her <i>gli, le, to it (m. & f.)</i>	<i>a loro (loro) to them</i>
D.O.	<i>lui (lo or il), him, it</i> <i>lei (la), her, it</i>	<i>loro (li or gli), then</i> <i>loro (le)</i>

The form *ne* is equivalent to the French *en*, which replaces a phrase beginning with *de*. Compare the French *J'en ai quatre* (I have four—of them) with Italian *Ne ho quattro*. (Literally, Of them—*ne*—I have four).

Have you any? *Ne avete voi?* When the noun is understood, *ne* replaces it. *Me ne volete dare un po'?* Will you give me some?

Egli is often replaced by the shortened form *ei* or *e'*. The conjunctive pronouns may lose their vowel before another vowel, although *ci* loses its *i* only before another *i*. Before *lo, la, gli, le, ne* the conjunctive forms *mi, ti, si, vi, ci* change their *i* to *e*.

Another relic of Latin forms persists in the phrases *meco, teco, seco*, which mean *with me, with you, with oneself*. (Compare the Latin *Pax vobiscum*, peace be to you).

Possessive Pronouns

These, in form, are the same as the possessive adjectives, only that they are employed without the noun. *Il mio capello*; my cap (Adjective). *E il mio*: It is mine (Pronoun).

Relative Pronouns

Subject. *che*, who, which

Possessive. *di cui*, whose (of which)

Indirect Object. *a cui*, to whom (to which)

Direct Object. *che, cui*, whom (which)

(These forms are the same for both genders and both numbers.)

Note that when *che* is used of *things*, and not of persons, it remains invariable. For *il quale*, see Interrogative Pronouns.

Demonstrative Pronouns

These comprise *Questo*, *Cotesto* and *Quello*, which denotes, respectively, those objects or persons nearest the speaker, nearest the person spoken to, and at a distance from either. They correspond, then, to the first, second and third person of the personal pronoun.

Singular		Plural	
M.	F.	M.	F.
<i>questo</i>	<i>questa</i>	<i>questi</i>	<i>queste</i>
<i>cotesto</i>	<i>cotesta</i>	<i>cotesti</i>	<i>coteste</i>
<i>quello</i>	<i>quella</i>	<i>quelli</i>	<i>quelle</i>

Before a vowel or an *s* impure, *quelli* becomes *quegli*.

Colui and *colei* (m. and f. respectively, and *coloro* (plural) are used of persons only. Compare the French *celui*, *celle* and *ceux*).

This or *that*, in a general sense, are conveyed by *ciò*. In combination with *che* it may make *that which*. This is also translatable by *quel che*. Examples:

Tu hai ciò che desideri; you have that which you desire. *Io non ho quel che voglio*. I have not that which I want. *Che cosa significa ciò?* What does that mean?

Interrogative Pronouns

These comprise *Chi?* (Who?), *Che?* (What?), *Quale?* (Which?).

Both Genders and Both Numbers.

S.	<i>chi?</i>	who?	<i>che?</i>	what?
P.	<i>di chi?</i>	whose?	<i>di che?</i>	of what?
I. O.	<i>a chi?</i>	to whom?	<i>a che?</i>	to what?
D. O.	<i>chi?</i>	whom?	<i>che?</i>	what?

Note that *chi* is here invariable for persons and *che* is invariable for things. The various "cases" are made simply by prefixing the proper preposition.

M. and F. Singular		M. and F. Plural	
S.	<i>quale?</i> which?	<i>quali?</i> which?	
P.	<i>di quale?</i> of which?	<i>di quali?</i> of which?	
I. O.	<i>a quale?</i> to which?	<i>a quali?</i> to which?	
D. O.	<i>quale?</i> which?	<i>quali?</i> which?	

Before a consonant (excepting *s* impure) *quale* often loses its final *e*.

Indefinite Pronouns

<i>Alcuno</i>	Somebody	<i>Altrui</i>	Of another
<i>Alquanto</i>	A little	<i>Ognuno</i>	Every one
<i>Altro</i>	Someone else	<i>Taluno</i>	A certain one

<i>Niente</i>	Nothing
<i>Nessuno</i>	Nobody
<i>Parecchi</i>	Several

Note. The relative pronoun may *not* be omitted in Italian. Whereas in English such an omission is very common (The woman I saw), in Italian the full form must be employed. The boy that, or whom, I have seen. (*Il ragazzo che ho veduto.*)

5. THE VERB

The five principal parts of the Italian verb are the infinitive, the present participle, the past participle, the present indicative first person singular, and the first person singular preterite. These are called principal parts because, from a knowledge of their forms may be built up the rest of the conjugation of the verb. Example: the principal parts of the verb "to speak."

Inf.	Pres. P.	Past P.
<i>parlare</i>	<i>parlando</i>	<i>parlato</i>
1st P. Pres Ind.	Preterite	
<i>parlo</i>	<i>parlai</i>	

Italian infinitives are divided into three classes or conjugations: those ending in *are* (1st conjugation), in *ere* (2nd conjugation) and in *ire* (3rd conjugation). Examples of 2nd and 3rd, respectively:

2nd: *credere* (to believe) *credendo creduto credo credei*

Verbs of the second conjugation may be accented on the *e* of the infinitive ending, (*vedere*, to see) or, as in the case of *credere*, *vendere* (to sell), on the vowel preceding.

3rd: *sentire*, feel *sentendo sentito sento sentii*

The moods and tenses of the verb, as already stated, may be built upon these principal parts by applying the proper endings to the proper roots. Thus, from the infinitive may be made the future indicative and the conditional mood. From the present participle may be made the 1st and 2nd person plural of the present indicative. The past participle is used in constructing the compound tenses, as the second element in such formations as "I have had," "I had had," "I shall have had," and so on. From the first person present indicative is made the rest of the tense, as well as the subjunctive present. From the preterite is made the rest of the tense. Let us have a few examples.

Construction of future indicative from infinitive:

Inf. *temere*, to fear. Remove the final *e* and

replace it with *ò, ai, à, emo, etc, anno*. We thus get

<i>temerò</i>	I shall fear
<i>temerai</i>	thou wilt fear
<i>temerà</i>	he, she will fear
<i>temeremo</i>	we shall fear
<i>temerete</i>	you will fear
<i>temeranno</i>	they will fear

Sentire, to feel, gives as future, through the same process:

<i>sentirò</i>	I shall feel
<i>sentirai</i>	thou wilt feel
<i>sentirà</i>	he, she will feel
<i>sentiremo</i>	we shall feel
<i>sentirete</i>	you will feel
<i>sentiranno</i>	they will feel

In the case of the first conjugation, before applying this rule, change the *a* of the infinitive ending to *e*. Example: *parlare*. Before removing the final *e* and adding the future endings, change *a* to *e*, so that the future reads *parlerò, parlerai, parlerà, parleremo, parlerete, parleranno*. Note that the subject pronouns *io, tu, egli, noi, voi, eglino* have been omitted. This is common in Italian, since the ending of the verb clearly shows which person is referred to.

The conditional mood is formed in the same manner as the future, only that the endings become *ei, este, ebbe, emmo, este, ebbero*. Table:

I should speak, etc.	I should fear, etc.	I should feel, etc.
<i>parlerei</i>	<i>temerei</i>	<i>sentirei</i>
<i>parleresti</i>	<i>temeresti</i>	<i>sentiresti</i>
<i>parlerebbe</i>	<i>temerebbe</i>	<i>sentirebbe</i>
<i>parleremmo</i>	<i>temeremmo</i>	<i>sentiremmo</i>
<i>parlereste</i>	<i>temereste</i>	<i>sentireste</i>
<i>parlerebbero</i>	<i>temerebbero</i>	<i>sentirebbero</i>

Let us now construct the present indicative. For regular verbs the simplest fashion is to employ the following endings, which are added to the root of the first person. (The root is obtained by cutting off the *o*)

I speak, etc.	I fear, etc.	I feel, etc.
<i>parlo</i>	<i>temo</i>	<i>sento</i>
<i>parli</i>	<i>temi</i>	<i>senti</i>
<i>parla</i>	<i>teme</i>	<i>sente</i>
<i>parliamo</i>	<i>temiamo</i>	<i>sentiamo</i>
<i>parlate</i>	<i>temete</i>	<i>sentite</i>
<i>parlano</i>	<i>temono</i>	<i>sentono</i>

Note that all first persons singular end in *o*; that all second persons singular end in *i*; that the third person singular ends in *a* for the 1st conjugation, and in *e* for both second and third conjugations. The 1st person plural ends, in all three conjugations, in *iamo*; the 2nd person plural takes the distinguishing vowel of its conjugation, *a*, *e*, or *i*. The 3rd person plural take *a* for the 1st conjugation, and *o* for the other two. Third persons plural are accented on the third syllable from the last.

The present tense of the subjunctive is formed

by substituting for the endings of the present indicative the following.

1st conjugation	2d conjugation	3d conjugation
<i>parli</i>	<i>tema</i>	<i>senta</i>
<i>parli</i>	<i>tema</i>	<i>senta</i>
<i>parli</i>	<i>tema</i>	<i>senta</i>
<i>parliamo</i>	<i>temiamo</i>	<i>sentiamo</i>
<i>parliate</i>	<i>temiate</i>	<i>sentiate</i>
<i>parlano</i>	<i>temiano</i>	<i>sentiano</i>

The subjunctive is usually introduced by *che*, that. *Voglio ch'egli parli*. I want him to talk (i.e. I wish that he talk). Certain conjunctions are followed by the subjunctive mood, which is used far more frequently in Italian than in English; in English, indeed, the subjunctive begins to sound like an affectation, and it is neglected even in the grammar courses. The general idea of the *subjunctive mood* is that of action less certain and definite than that of the corresponding *indicative*. Among the conjunctions that require the following verb to be in the subjunctive are

<i>se</i> , if	<i>per quanto che</i> , however
<i>che</i> , that	<i>fino a tanto che</i> , until
<i>finchè</i> , in order that	<i>nonostante</i> , notwithstanding
<i>se anche</i> , even if	ing
<i>purchè</i> , provided	<i>benchè</i> , <i>sebbene</i> , <i>ancorchè</i> , <i>quantunque</i> , although

The preterite (sometimes called past definite) is formed by means of the following endings:

1st conjugation	2d conjugation	3d conjugation
<i>parlai</i> , I spoke	<i>temei</i> , I feared	<i>sentii</i> , I felt
<i>parlaste</i>	<i>temeste</i>	<i>sentiste</i>
<i>parlò</i>	<i>temè</i>	<i>sentì</i>
<i>parlammo</i>	<i>tememmo</i>	<i>sentimo</i>
<i>parlaste</i>	<i>temeste</i>	<i>sentiste</i>
<i>parlarono</i>	<i>temerono</i>	<i>sentirono</i>

The root to which these endings are affixed is obtained by cutting off the *ai*, *ei* or *ii* of the first person. Note that in the conjugation of this tense the characteristic vowel of the endings is the same as that of the class to which the verb belongs—*a*, *e* or *i*.

The imperfect indicative is made by adding to the root the endings *ava*, *avi*, *ava*, *avamo*, *avate*, *avano* for the first conjugation; *eva*, *evi*, *eva*, *evamo*, *evate*, *evano* for the second, *iva*, *ivi*, *iva*, *ivamo*, *ivate*, *ivano* for the third. The root is obtained by cutting off the infinitive ending. Thus for *parlare*, cut off *are*, which leaves *parl*; for *temere*, we get similarly, *tem*; for *sentire* we get similarly, *sent*. The imperfect indicatives of these verbs, then, are respectively:

I was speak-
ing, etc.

parl ava
parl avi
parl ava
parl avamo
parl avate
parl avano

I was fear-
ing, etc.

tem eva
tem evi
tem eva
tem evamo
tem evate
tem evano

I was feel-
ing, etc.

sent iva
sent ivi
sent iva
sent ivamo
sent ivate
sent ivano

The models for the imperative of regular verbs are as follows:

1st Conjugation	2d Conjugation	3d Conjugation
<i>parla (tu),</i> Speak!	<i>temi, fear!</i>	<i>senti, feel</i>
<i>parli (egli),</i> Let him speak	<i>tema</i>	<i>senta</i>
<i>parliamo (noi)</i> Let us speak	<i>temiamo</i>	<i>sentiamo</i>
<i>parliate (voi),</i> Speak (ye)	<i>temiate</i>	<i>sentiate</i>
<i>parlino,</i> Let them speak	<i>temano</i>	<i>sentano</i>

We have been occupied with regular verbs. A few irregularities, whether of spelling or of form, must now be noted.

Verbs ending in *care* or *gare* insert *h* after the *c* or *g* before an *e* or *i*; this is to keep the *c* or *g* hard. *Pagare*, to pay; *pago*, I pay; *paghi*, you pay.

Verbs ending in *ciare*, *giare*, *sciare* drop the *i* before *e* or *i*, as it then becomes superfluous; those ending in *chiare*, *gliare* drop their *i* only before another *i*. *Lasciare*, to leave or allow; *tu lasci*, you leave. *Mangiare*, to eat. *Mangerò*, I shall eat. *Abbagliare*, to dazzle; *tu abbagli*, you dazzle.

Of the first conjugation, all but four verbs are regular. The exceptions are:

<i>andare</i> , to go	<i>andando</i>	<i>andato</i>	<i>vo</i>	<i>andai</i>
<i>dare</i> , to give	<i>dando</i>	<i>dato</i>	<i>do</i>	<i>dai</i>
<i>fare</i> , to do	<i>facendo</i>	<i>fatto</i>	<i>fo</i>	<i>feci</i>
<i>stare</i> , to stand	<i>stando</i>	<i>stato</i>	<i>sto</i>	<i>stetti</i>

Of the third conjugation, but eleven are regu-

larly conjugated after the model of *sentire*. These are:

<i>bollire</i> , to boil	<i>sdrucire</i> , to rend
<i>cucire</i> , to sew	<i>seguire</i> , to follow
<i>dormire</i> , to sleep	<i>servire</i> , to serve
<i>fuggire</i> , to flee	<i>sortire</i> , to go out
<i>partire</i> , to depart	<i>vestire</i> , to clothe
<i>pentirsi</i> , to repent	

The *si* in *pentirsi* is the reflexive pronoun for *self*, and denotes a reflexive verb (i. e., one in which the action reverts upon the speaker). In the infinite form the *si* is amalgamated with the verb at the end; in conjugation, the reflexive pronoun precedes the verb directly. I repent would therefore be, *io mi pento*; you repent, *tu ti penti*, and so on, employing the pronoun corresponding to the person of the verb.

Many of the third conjugation verbs, in certain parts, are conjugated with what looks like an intrusive *isc*; this is due to their derivation from a Latin verb in *scere*. *Capire*, to understand; *capisco*, I understand. In such verbs, the *isc* occurs in the present indicative (all of the singular forms and the third person plural); in the same persons of the subjunctive; in the imperative. Thus, for *capire*:

<i>capisco</i> , I understand	<i>capisca</i>	Imperative
<i>capisci</i> , you understand	<i>capisca</i>	<i>capisci</i> ,
<i>capisce</i> , he, she understands	<i>capisca</i>	<i>capisca</i>
<i>capiscono</i> , they understand	<i>capiscano</i>	<i>capiscano</i>

(Corresponding forms of the Subjunctive Present.)

The two central verbs of the language are *to be* and *to have*. Not only do they, between them, embrace all the implications of living; they are used as auxiliaries, to help out the meaning of all other verbs; hence, the name *auxiliary verbs*. These two verbs and their uses must be learned in full; they are the key to the fuller use of the other verbs. Each is irregular.

CONJUGATION OF AVERE, To Have:

<i>Present Indicative</i>	<i>Imperfect</i>
<i>io ho</i> , I have	<i>io aveva</i> , I had
<i>tu hai</i> , thou hast	<i>tu avevi</i> , you had (thou hadst)
<i>egli ha</i> , he has	<i>egli aveva</i> , he had
<i>ella ha</i> , she has	<i>ella aveva</i> , she had
<i>noi abbiamo</i> , we have	<i>noi avevamo</i> , we had
<i>voi avete</i> , you have	<i>voi avevate</i> , you had
<i>eglino hanno</i> , they have	<i>eglino avevano</i> , they had
<i>elleno hanno</i> , they have	<i>elleno avevano</i> , they had

Notice that the subject pronoun is not necessary, unless for emphasis or clearness. *Ho* could not possibly mean anything other than *I have*, so that the *io* is for ordinary purposes superfluous. *Ha*, on the other hand, could indicate possession by either him or her, so that *egli* or *ella* indicates the gender of the possessor. The verbal form is the same, however, so that in the remaining tabulations only one of these will be given.

Past Definite

(I had, and so on)

ebbi
avesti
ebbe
avemmo
veste
ebbero

Future

avrò, I shall have
avrà, thou wilt have
avrà, he, she will have
avremo, we shall have
avrete, you will have
avranno, they will have

Past Indefinite

(I have had, on so on)

ho avuto
hai avuto
ha avuto
abbiamo avuto
avete avuto
hanno avuto

Pluperfect

aveva avuto,

I had had, and so on

Past Anterior Perfect

ebbi avuto, I had had

Future Anterior Perfect

avrò avuto,

I shall have had

Note that the four tenses directly preceding are called compound tenses because, as in English, they are compounded of the past participle of the verb and the present, imperfect or past definite tenses, as the case requires.

Conditional

(I should have, thou
wouldst have, and so
on.)

avrei
avresti
avrebbe
avremmo
avreste
avrebbero

Imperative

abbi (tu), have
abbia (egli or ella),
let him have
abbiamo (noi),
let's have
abbiate (voi),
have (ye or you)
abbiano eglino, elleno,
let them have

Past Conditional

avrei avuto,

I should have had

<i>Subjunctive Present</i> (that I may have, and so on.)	<i>Subjunctive Imperfect</i> (that I might have, and so on.)
<i>ch'io abbia</i>	<i>ch'io avessi</i>
<i>che tu abbia</i>	<i>che tu avessi</i>
<i>ch'egli abbia</i>	<i>ch'egli avesse</i>
<i>che noi abbiamo</i>	<i>che noi avessimo</i>
<i>che voi abbiate</i>	<i>che voi aveste</i>
<i>ch'eglino abbiano</i>	<i>ch'eglino avessero</i>

<i>Past Subjunctive</i> (that I may have had and so on.)	<i>Pluperfect Subjunctive</i> <i>ch'io avessi avuto</i> , that I might have had, and so on
<i>ch'io abbia avuto</i>	

Principle Part of Avere

<i>avere</i>	<i>avendo</i>	<i>avuto</i>	<i>ho</i>	<i>ebbi</i>
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Note that the negative of the Italian verb is expressed by placing *non* directly before the verb in simple tenses, and before the auxiliary in compound tenses.

Non avrò, I shall not have.

Non ho avuto, I have not had.

CONJUGATION OF *ESSERE*, to be:

<i>Present Indicative</i>	<i>Imperfect</i>
<i>sono</i> , I am	<i>era</i> , I was
<i>sei</i> , thou art	<i>eri</i> , thou wert
<i>è</i> , he, she is	<i>era</i> , he was
<i>siamo</i> , we are	<i>eravamo</i> , we were
<i>siete</i> , you are	<i>eravate</i> , you were
<i>sono</i> , they are	<i>erano</i> , they were

Past Definite
(*Preterite*)

(I was, and so on.)

fui
foste
fu
fummo
foste
furono

Future

sarò, I shall be
sarai, thou wilt be
sarà, he, she will be
saremo, we shall be
sarete, you will be
saranno, they will be

Past Indefinite

I have been, and so on

io sono stato (a)

tu sei stato (a)

egli è stato

noi siamo stati

(fem. state)

voi siete stati

(fem. state)

elgino sono stati

(fem. state)

Pluperfect

ero stato, I had been

Past Anterior

fui stato, I had been

Future Anterior

sarò stato,

I shall have been

Note that Italian verbs, in the compound tenses, are conjugated with either *avere* or *essere*. (To the English and American unacquainted with foreign tongues this will come as a novelty; the Frenchman and the German, on the other hand, will find it quite regular. *Sono stato*, literally, reads I *am* been, not I *have* been; it *means*, of course, I have been. Certain verbs of motion are regularly conjugated with *essere*, as is *essere* itself. When the auxiliary in compound tenses is *essere*, the past participle must agree with the subject in gender and number; when it is *avere*, it agrees with the *preceding* direct object:

Sono stato, I have been (man talking).

Sono stata, I have been (woman talking).

Siamo stati, we have been (men referred to).

Siamo state, we have been (all women referred to).

L'ho veduta, I have seen her.

If the plural represents both genders, the masculine ending is employed; this is the rule for adjectives as well.

Conditional

(I should be, thou wouldst be, and so on). *sarei*

saresti

sarebbe

saremmo

sareste

sarebbero

Past Conditional

sarei stato, (I should have been, and so on)

Imperative

sii (tu), be (thou)

sia (egli), let him be

siamo (noi), let's be

siate (voi), be (ye or you)

siano (eglino),

let them be

Subjunctive Mood, Present

(that I may be, that thou may'st be, and so on).

ch'io sia

che tu sia

ch'egli sia

che noi siamo

che voi siate

ch'eglino siano

Imperfect Subjunctive

(that I might be, and so on).

ch'io fossi

ch'io fossi

ch'io fosse

ch'io fossimo

ch'io foste

ch'io fossero

<i>Past Subjunctive</i>	<i>Pluperfect Subjunctive</i>
<i>ch'io sia stato,</i>	<i>ch'io fossi stato,</i>
(that I may have been)	(that I might have been)
Principal Parts of <i>Essere</i> :	
<i>Essere</i>	<i>essendo stato sono fui</i>

Impersonal and Reflexive Verbs

Impersonal verbs are such either from their meaning or from their use. Examples of *real* impersonal verbs (that is, used only in the third person to describe actions characteristic, not of persons, but of impersonal conditions).

<i>piove</i> , it rains	<i>neve</i> , it snows
<i>tuona</i> , it thunders	<i>sgela</i> , it thaws (it is thawing)
<i>grandina</i> , it hails	<i>albeggia</i> , it dawns
<i>gela</i> , it freezes	<i>annotta</i> , night falls (it becomes night)

Examples of verbs used impersonally:

<i>basta</i> , it is enough	<i>mi rincresce</i> , I am sorry
<i>pare</i> , it seems	<i>m'incresce</i> , (to me it sorrows)

Reflexive verbs are verbs in which the action turns back upon the subject: They love one another; they hurt themselves; he sees himself. Reflexive verbs are conjugated, in Italian, with *essere*. They have loved one another thus becomes *Eglino si sono amati*, NOT *si hanno amati*. If *they* referred to women, the sentence would read *Elleno si sono amate*. (Why *amate* and not *amati*? And why not *amato* in either case?)

6. THE ADVERB

Adverbs refer to time, place, quantity or manner.

Adverbs of time:

<i>ora</i> , now	<i>dopo domani</i> , the day
<i>adesso</i> , now	after tomorrow
<i>oggi</i> , today	<i>ier l'altro</i> , the day
<i>ieri</i> , yesterday	before yesterday
<i>domani</i> , tomorrow	

Adverbs of place:

<i>qui, quà</i> , here	<i>dentro</i> , inside
<i>là, costà</i> , there	<i>fuori</i> , outside
<i>ovunque</i> , everywhere	<i>dove</i> , where

Adverbs of quantity:

<i>molto</i> , much	<i>più</i> , more
<i>poco</i> , little	<i>troppo</i> , too much
<i>meno</i> , less	

Adverbs of manner:

<i>come</i> , how	<i>bene</i> , well
<i>male</i> , badly, ill	<i>ecellentamente</i> , excellently

Note that all words of affirmation or negation are adverbs:

<i>Sì</i> , Yes	<i>No</i> , No
<i>veramente</i> , indeed	<i>Davvero</i> , Truly
<i>davvero</i> , indeed	

Note, too, how adjectives are often turned into adverbs by the suffix *mente*; for this purpose, the feminine form of the adjective is

used. Example: marvelous, *meraviglioso*;
marvelously, *meravigliosamente*.

7. THE PREPOSITION

Prepositions, in any language, are among the most difficult words to use properly, although they are among the most common and necessary words employed. They are intimately bound up with the idiomatic structure of the tongue and require especial study. The student should devote close attention to the manner in which they are used in standard texts.

avanti, before
dietro, behind
dopo, after
sopra, above
sotto, beneath

verso, towards
al di là, beyond
presso, about
contro, against

8. THE CONJUNCTION

Conjunctions are copulative or disjunctive; that is, they either connect words, phrases or sentences, or contrast them. It is important, in the study of conjunctions, to learn which of them require the verb in the subjunctive mood. A star indicates that the conjunction must be followed by the subjunctive mood.

Copulative Conjunctions

*perche**, so that
*se**, if
*che**, that

di maniera che, so that
dunque, therefore
cioè, that is, (i. e.)

Disjunctive Conjunctions

<i>o . . . o</i> , either, or	<i>perciò</i> , nevertheless	
(<i>O bere o affogare</i> ,	<i>benchè*</i>	} although
Either drink or drown)	<i>ancorchè*</i>	
<i>purchè*</i> , provided	<i>quantunque*</i>	
<i>anzi pure</i> , even	<i>per quanto che*</i> ,	
	however	

VOCABULARY AND PHRASES

I

<i>English</i>	<i>Italian</i>	<i>Approximate Phonetic Value</i>
Spring	<i>Primavera, f.</i>	pree-ma-vey'-rah
Summer	<i>Estate, f.</i>	eh-stá-teh
Autumn	<i>Autunno, m.</i>	ah-oo-toon'-no
Winter	<i>Inverno, m.</i>	een-veyr'-no
Monday	<i>Lunedì</i>	loonehdeé
Tuesday	<i>Martedì</i>	mahrtehdeé
Wednesday	<i>Mercoledì</i>	mehrkohlehdeé
Thursday	<i>Giovedì</i>	joevehdeé
Friday	<i>Venerdì</i>	vehnerdeé
Saturday	<i>Sabato</i>	sahbáhto
Sunday	<i>Domenica</i>	doméyneekah
January	<i>Gennaio</i>	jennáhyo
February	<i>Febbraio</i>	febbráhyo
March	<i>Marzo</i>	mártso
April	<i>Aprile</i>	ahpréeleh
May	<i>Maggio</i>	máhdjo
June	<i>Giugno</i>	joónjoh
July	<i>Luglio</i>	lóolyoh
August	<i>Agosto</i>	ahgóasto
September	<i>Settembre</i>	set-témbreh
October	<i>Ottobre</i>	ot-tóhbreh
November	<i>Novembre</i>	no-vémbreh
December	<i>Decembre</i>	deh-chémbreh
black	<i>nero</i>	néyro
blue	<i>blu</i>	bloo
brown	<i>castagno</i>	kahstáhnyoh

green	<i>verde</i>	véhrdeh
gray	<i>grigio</i>	greéjoh
orange	<i>arancio</i>	aráhncho
purple	<i>porpora</i>	póhrporah
red	<i>rosso</i>	róhssoh
violet	<i>violetto</i>	veeoléttoh
white	<i>bianco</i>	beeáhnkoh
yellow	<i>giallo</i>	jáhlloh
boy	<i>ragazzo</i>	rahgáhttsoh
child	<i>fanciullo</i>	fahncheeóoloh
daughter	<i>figlia</i>	féelyah
family	<i>famiglia</i>	fahméelyah
father	<i>padre</i>	páhdreh
girl	<i>ragazza</i>	rahgáhttsah
man	<i>uomo</i>	oo-óhmoh
mother	<i>madre</i>	máhdre
nephew	<i>il nipote</i>	eel neepóhteh
niece	<i>la nipote</i>	lah neepóhteh
parents	<i>i genitori</i>	ee jehneetóhree
sister	<i>sorella</i>	sohréllah
son	<i>figlio</i>	féelyoh
uncle	<i>lo zio</i>	loh tséeh
woman	<i>donna</i>	dóhnnah
aunt	<i>zia</i>	tséeah
husband	<i>marito</i>	mahritoh
wife	<i>moglie</i>	móhlyeh
animal	<i>animale</i>	ahneemáleh
bear	<i>orso</i>	órsoh
bird	<i>uccello</i>	oochéhl-loh
bull	<i>toro</i>	tóe-roe
calf	<i>vitello</i>	veetélloh
cat	<i>gatto</i>	gáhttoh
chicken	<i>pollastra</i>	pohlláhstrah
cow	<i>vacca</i>	váhk-kah
dog	<i>cane</i>	káhnneh

donkey	<i>asino</i>	áhseenoh
dove	<i>piccione</i>	peetchóhneh
duck	<i>anitra</i>	áhnitrah
eagle	<i>aquila</i>	áhkweelah
elephant	<i>elefante</i>	ehleh fáhnteh
fish	<i>pesce, m.</i>	péhsheh
fox	<i>volpe, f.</i>	vóhlpeh
goat	<i>capra</i>	káhprah
goose	<i>oca</i>	óhkah
hare	<i>lepre, f.</i>	léhpreh
hen	<i>gallina</i>	gáhleenah
horse	<i>cavallo</i>	kahváhllloh
lamb	<i>agnello</i>	ahnyéhlloh
lobster	<i>astaco</i>	ahstáhkoh
monkey	<i>scimmia</i>	sheém-meeah
mouse	<i>sorcio</i>	sóhrchoh
nightingale	<i>usignuolo</i>	oozeenyoo-óloh
owl	<i>gufo</i>	góofoh
ox	<i>bue</i>	bóo-eh
parrot	<i>pappagallo</i>	pahpabgáhlloh

II

pig	<i>porco</i>	radishes	<i>le rape</i>
rat	<i>ratto</i>		(f. pl.)
raven	<i>corvo</i>	raspberry	<i>lampone, m.</i>
salmon	<i>salmon, m.</i>	strawberry	<i>fragola</i>
sheep	<i>pecora</i>	walnut	<i>noce</i>
sparrow	<i>passero</i>	tree	<i>albero</i>
swallow	<i>rondina</i>	fruit	<i>frutto</i>
swan	<i>cigno</i>	flower	<i>fiore</i>
thrush	<i>tordo</i>	bread	<i>pane, m.</i>
tiger	<i>tigra</i>	beefsteak	<i>bistecca</i>
trout	<i>trota</i>	butter	<i>burro</i>
turkey	<i>tacchino</i>	cake	<i>focaccia</i>

turtle	<i>testuggine</i>	cheese	<i>formaggio</i>
	<i>di mare, f.</i>	coffee	<i>caffè, m.</i>
whale	<i>balena</i>	cream	<i>crema</i>
apple	<i>mela</i>	eggs	<i>ova (m. pl.)</i>
cherry	<i>ciliegia</i>	ham	<i>prosciutto</i>
gooseberry	<i>spina</i>	lemonade	<i>limonata</i>
grape	<i>uva</i>	meat	<i>carne, f.</i>
lemon	<i>limone, m.</i>	milk	<i>latte, m.</i>
lettuce	<i>lattuga</i>	mutton	<i>castrato</i>
melon	<i>mellone, m.</i>	omelet	<i>frittata</i>
nut	<i>noce, f.</i>	pudding	<i>podino</i>
peas	<i>i piselli</i>	rolls	<i>panini</i>
	<i>(m. pl.)</i>		<i>(m. pl.)</i>
pepper	<i>pepe, m.</i>	sausage	<i>salsiccia</i>
pineapple	<i>ananasso</i>	soup	<i>minestra</i>
plum	<i>susina</i>	sugar	<i>zucchero</i>
potatoes	<i>le patate</i>	tea	<i>tè, m.</i>
	<i>(f. pl.)</i>	tobacco	<i>tabacco</i>
vinegar	<i>aceto</i>	breakfast	<i>colazione, f.</i>
water	<i>acqua</i>	dinner	<i>pranzo</i>
wine	<i>vino</i>	supper	<i>cena</i>

1	<i>uno, una</i>	15	<i>quindici</i>
2	<i>due</i>	16	<i>sedici</i>
3	<i>tre</i>	17	<i>diciasette</i>
4	<i>quattro</i>	18	<i>diciotte</i>
5	<i>cinque</i>	19	<i>diciannove</i>
6	<i>sei</i>	20	<i>venti</i>
7	<i>sette</i>	21	<i>ventuno</i>
8	<i>otto</i>	22	<i>ventidue</i>
9	<i>nove</i>	25	<i>venticinque</i>
10	<i>dieci</i>	28	<i>vent'otto</i>
11	<i>undici</i>	30	<i>trenta</i>
12	<i>dodici</i>	40	<i>quaranta</i>
13	<i> tredici</i>	50	<i>cinquanta</i>
14	<i>quattordici</i>	60	<i>sessanta</i>

70	<i>settanta</i>	300	<i>trecento</i>
80	<i>ottanta</i>	400	<i>quattrocento</i>
90	<i>novanta</i>	500	<i>cinquecento</i>
100	<i>cento</i>	600	<i>seicento</i>
101	<i>cento ed una</i>	700	<i>settecento</i>
110	<i>cento dieci</i>	800	<i>ottocento</i>
120	<i>cento venti</i>	900	<i>novecento</i>
200	<i>duecento</i>	1000	<i>mille</i>

1926 *mille novecento e ventisei*

1st	<i>primo, prima</i>	6th	<i>sesto</i>
2nd	<i>secondo, a</i>	7th	<i>settimo</i>
3rd	<i>terzo</i>	8th	<i>ottavo</i>
4th	<i>quarto</i>	9th	<i>nono</i>
5th	<i>quinto</i>	10th	<i>decimo</i>
11th	<i>undecimo, or decimo primo</i>		
12th	<i>duodecimo</i>	30th	<i>trentesimo</i>
13th	<i>decimo terzo</i>	40th	<i>quarentesimo</i>
14th	<i>decimo quarto</i>	50th	<i>cinquantesimo</i>
15th	<i>decimo quinto</i>	60th	<i>sessantesimo</i>
16th	<i>decimo sesto</i>	70th	<i>settantesimo</i>
17th	<i>decimo settimo</i>	80th	<i>ottantesimo</i>
18th	<i>decimo ottavo</i>	90th	<i>novantesimo</i>
19th	<i>decimo nono</i>	100th	<i>centesimo</i>
20th	<i>ventesimo</i>	1000th	<i>millesimo</i>
21st	<i>ventesimo primo</i>		

PHRASES, SAYINGS, IDIOMS

Do you speak Italian?	<i>Parlate italiano?</i>
Do you read Italian?	<i>Leggete italiano?</i>
No, I do not speak Italian	<i>No, non parlo italiano</i>
(If you) please	<i>Se vi piace</i>
[If to you it pleases]	
Yes, sir	<i>Si, Signore or Sissignore</i>
No, miss	<i>No, signorina</i>
Yes, madam	<i>Si, signora</i>
Excuse me	<i>Scusatemi</i>
Have the kindness	<i>Abbiate la bontà</i>
What do you say?	<i>Che dite?</i>
I beg your pardon	<i>Vi domando scusa</i>
How long have you been studying?	<i>Per quanto tempo avete studiato?</i>
Please speak louder	<i>Parlate più forte, se vi piace</i>
What does it mean?	<i>Che cosa significa?</i>
Never mind (no matter)	<i>Non importa</i>
It's the same to me	<i>Per me è lo stesso</i>
Give me	<i>Datemi</i>
Send me	<i>Mandatemi</i>
Permit me	<i>Permettemi</i>
Tell me	<i>Ditemi</i>
Bring me	<i>Portatemi</i>
What is the matter?	<i>Che cosa c'è?</i>
(Would you) kindly	<i>Favorite</i>
A thousand pities!	<i>Gran danno!</i>

Give it to him. Let him have it hard!	<i>Dagli! Dagli!</i>
I don't understand that at all!	<i>Ciò non mi entra</i>
Come in!	<i>Entrate!</i>
Sometimes	<i>Tal fiata</i>
It's a poor excuse	<i>E una scusa magra</i>
I don't like to do it.	<i>Mi repugna farlo</i>
As a precaution	<i>A ogni buon riguardo</i>
Remember your promise	<i>Ricordatevi della promessa</i>
My stomach rebels against this medicine	<i>Il mio stomaco si ribella a questa medicina</i>
There's the rub!	<i>Qui sta il punto!</i>
Little or nothing	<i>Poco o punto</i>
By the way!	<i>A proposito!</i>
I have more	<i>Ne ho di più</i>
All day long	<i>Per tutto il giorno</i>
Just now	<i>Or ora</i>
Well, now!	<i>Or bene!</i>
I say no	<i>Dico di no</i>
In no case	<i>In nessun modo</i>
How?	<i>In che modo?</i>
At least	<i>Al meno</i>
In any case	<i>In ogni maniera</i>
Never again!	<i>Mai più</i>
Better late than never	<i>Meglio tarde che mai</i>
As far as I'm concerned	<i>Per quanto mi riguarda</i>
One's enough for me	<i>Uno mi basta</i>
Three are sufficient	<i>Tre mi bastano</i>
All things considered	<i>Tutto considerato</i>
Shame!	<i>Per vergogna!</i>
What a pity! Too bad!	<i>Che peccato!</i>
How much?	<i>Quanto?</i>
That's too much	<i>E troppo</i>

That's no concern of mine	<i>non è affare mio</i>
It's a mere trifle	<i>E un affare da nulla!</i>
From that time on	<i>D'allora in poi</i>
Do you understand?	<i>Capite?</i>
I don't understand	<i>Non capisco</i>
Are you sure?	<i>Siete voi certo?</i>
What is this called?	<i>Como si chiama ciò?</i>
What's this for? (i. e., what use is it put to?)	<i>A che cosa serve?</i>
Very good; all right; very well	<i>Bell e buono</i>
Upon my word! You don't say!	<i>Oh, bella!</i>
You're very welcome	<i>Siate il benvenuto</i>
Drink or drown (no way out of it)	<i>O bere o affogare</i>
How goes the affair?	<i>Come va la bisogna?</i>
Hats off!	<i>Giù il capello!</i>
Visiting card	<i>Carta da visita</i>
What does that mean?	<i>Che vuol dire?</i> (Literally, What does it wish to say)
I'm hungry	<i>Ho fame</i> (Literally, I have hunger)
I'm in a hurry	<i>Ho fretta</i>
Twenty minutes ago	<i>Venti minuti fa</i>
A little while ago	<i>Poco fa</i>
Long ago	<i>Tempo fa; già da molto tempo</i>

PROVERBS

- | | |
|--|---|
| <i>A buon intenditor,
poche parole</i> | A word to the wise is sufficient. (Literally, To a good understander, few words) |
| <i>A caval donato, non si
guarda in bocca</i> | Don't look a gift horse in the mouth |
| <i>Acqua cheta rovina i
ponti</i> | Still waters run deep
Literally, Quiet water ruins the bridges) |
| <i>Amico di tutti, amico
di nessuno</i> | Friend of all, friend of none |
| <i>Cane che abbaia, non
morde</i> | Barking dogs don't bite
(Literally, Dog that barks doesn't bite) |
| <i>Cane scottato dall'acqua
calda, ha paura di
quella fredda</i> | A burnt child dreads the fire (Literally, A dog scalded by hot water is afraid of that which is cold) |
| <i>Chi ha salute e ricco</i> | Health is above wealth
(Literally, Who has health is wealthy) |
| <i>Chi non risica, non
rosica</i> | Nothing venture, nothing have (Literally, Who doesn't risk, doesn't reap) |

- Chi va al mulino, s'infrina* He that touches pitch shall be defiled (Literally, Who goes to the mill will be stained with the flour)
- Dal dire al fare c'è di mezzo il mare* Saying and doing are two different things (Literally, Between saying and doing lies an ocean)
- Dopo la pioggia viene il bel tempo* After the rain, the sunshine
- Esser tra l'incudine e il martello* To be between the devil and the deep sea (Literally, To be between the anvil and the hammer)
- L'abito no fa il monaco* The cowl doesn't make the monk
- La fine corona l'opera* All's well that ends well (Literally, The end crowns the labor)
- La pratica val più della grammatica* Experience is the best teacher (Literally, Practice is worth more than grammar—i. e., theoretical rules)
- E meglio piegare che rompere* It is better to bend than to break
- L'occasione fa l'uomo ladro* Opportunity makes man the thief

<i>Meglio asino vivo che dottor morto</i>	Better a living dog than a dead lion (Literally, better a living ass than a dead doctor)
<i>Oggi a te, domani a me</i>	Thou today and I to- morrow
<i>Portar legno al bosco</i>	To carry coals to New- castle (Literally, To carry wood to the woods)
<i>Tal padrone, tal servo</i>	Like master, like man
<i>Una rondine non fa primavera</i>	One swallow does not make a summer (Lit- erally, spring)
<i>Prender due piccioni ad una fava</i>	To kill two birds with one stone
<i>Prender due colombi ad una fave</i>	
<i>Volere è potere</i>	Where there's a will there's a way (Liter- ally, To will is to be able)
<i>Quando non c'è il gatto in casa, i sorci ball- ano</i>	When the cat's away the mice will play (Lit- erally, When the cat's not in the house, the mice dance)
<i>Patti chiari, amici cari</i>	Short reckonings make long friends (Liter- ally, Clear accounts, dear friends)

EXERCISES

(Knowledge of elementary grammar is assumed.
See the Tabloid Grammar on Page 11.)

I.

Vocabulary

<i>libro</i> , book	<i>giardino</i> , garden
<i>cappello</i> , hat	<i>pane</i> , bread
<i>regina</i> , queen	<i>casa</i> , house
<i>uccello</i> , bird	<i>quadro</i> , picture
<i>albero</i> , tree	<i>temperino</i> , penknife
<i>fiore</i> , m., flower	

Exercise

I have a book. You have the flower. The queen has a penknife. The hat is in the house. The picture is in the garden. The bird is in the tree. The queens' flower (the flower of the queen) is in the garden.

Key

Io ho un libro. Tu hai (or Voi avete) il fiore. La regina ha un temperino. Il cappello è nella casa. Il quadro è nel giardino. L'uccello è nel albero. Il fiore della regina è nel giardino.

II.

Vocabulary

<i>scuola</i> , school	<i>rosso</i> , red
<i>inchiostro</i> , ink	<i>camera</i> , room
<i>maestro</i> , master	(accent the <i>a</i>)
<i>verde</i> , green	<i>dove</i> , where
<i>chiesa</i> , church	<i>tavola</i> , table
<i>cucina</i> , kitchen	(accent the <i>a</i>)
<i>anello</i> , ring	<i>tazza</i> , cup
<i>bicchiere</i> , glass	<i>lettera</i> , letter
<i>tetto</i> , roof	

Exercise

The master is in the school. The cup and the ring are on the table. Where is the glass? The roof of the house is red. The letter is written (*scrivere*, to write; *scritto*, written) in green ink. This ring is mine. Give me a glass of water, please. The school is near the church. In the kitchen are cups and glasses.

Key

Il maestro è nella scuola. La tazza e il bicchiere sono sulla tavola. Dov' è il bicchiere? Il tetto della casa è rosso. La lettera è scritta in inchiostro verde. Quest' anello è mio. Dateme, se vi piace, un bicchiere d'acqua. La scuola è presso la chiesa. Nella cucina c'è delle tazze e dei bicchieri.

Note: There is is rendered by vi è or c'è;

There are: *ci sono*, or *vi sono*, indefinite quantity, which is expressed in English by the simple plural of the noun must in Italian be expressed by that plural preceded by *de* plus the proper article. Some books: *dei libri*. Some butter: *del burro*. This is called the *partitive genitive*. *Ne* replaces any expression containing such a *de* plus the proper article. *I have some* must therefore be translated: *Ne ho*. *I haven't any*: *Non ne ho*.

III.

A Selection from Silvio Pellico's

I Miei Prigioni: My Prisons

Il venerdì 13 ottobre 1820 fui arrestato a Milano, e condotto a Santa Margherita. Erano le tre pomeridiane. Mi si fece un lungo interrogatorio per tutto quel giorno e per altri ancora. Ma di ciò non dirò nulla. . . . Alle nove della sera di quel povero venerdì, l'attuario mi consegnò al custode, e questi, condottomi nella stanza a me destinata, si fece da me rimettere con gentile invito, per restituirmi a tempo debito, orologio, denaro e ogni altra cosa ch'io avessi in tasca, e mi augurò rispettosamente la buona notte.

—*Fermatevi, caro voi, gli dissi; oggi non ho pranzato; fatemi portare qualche cosa.*

—*Subito, la locanda è qui vicina; e sentirà, signore, che buon vino!*

—*Vino, non ne bevo.*

A questa risposta, il signor Angiolino mi guardo spaventato, e sperando ch'io scherzassi. I custodi di carceri che tengono bettola, inorridiscono d'un prigionero astemio.

—Non ne bevo, davvero.

—M'incresce per lei; patirà al doppio la solitudine. . . .

E vendendo ch'io non mutava proposito, uscì; ed in meno di mezz'ora ebbi il pranzo. Mangiai pochi bocconi, tracannai un bichier d'acqua, e fui lasciato solo. La stanza era a pian terreno, e metteva sul cortile. Carceri di què, carceri di là carceri di sopra, carceri dirimpetto. M' appoggiai alla finestra, e stetti qualche tempo ad ascoltare l'andare e venire dei carcerieri, ed il frenetico canto di parecchi dei rinchiusi.

Pensava:—Un secolo fa, questo era un monastero: avrebbero mai le sante e penitenti vergini che lo abitavano, immaginato che le loro celle suonerebbero oggi, non più di femminei gemiti e d'inni devoti, ma di bestemmie e di canzone invereconde, e che conterrebbero uomini d'ogni fata, e per lo più destinati agli ergastoli o alle forche? E fra un secolo, chi respererà in queste celle? Oh fugacità del tempo! oh mobilità perpetua delle cose!

Key

Note: The above excerpt is translated very literally, so as to give the student a notion of the Italian structure. It is not, therefore, in idiomatic English, which the reader may sup-

ply for himself. The intention is to convey the Italian process.

Friday, October 13, I was arrested at Milan and taken (i. e., conducted) to Santa Margherita. It was three in the afternoon. I was subjected to a long examination (i. e., there was made to me a long interrogatory) for all that day and for others still. But of that I'll say nothing. . . .

At nine in the evening of that poor Friday, the registrar handed me over to the prison-keeper, and he, having led me to the room assigned to me, had me hand over, with a polite request (i. e., made by me to be handed over), to return them to me at the proper time, watch, money and any other thing that I might have in my pocket, and respectfully wished me good night.

"Stay, dear sir," I said to him (i. e., stop yourself, dear you). "Today I have not eaten; have something brought to me (i.e., make to me to bring something).

"At once. The inn is close by; and you'll taste what fine wine!"

"Wine, I don't drink any."

At this reply, Mr. Angiolino looked at me horrified, and hoping that I was jesting. (Note the subjunctive after a verb of hoping; note the imperfect subjunctive because the chief verb of the sentence is in the past). Prison keepers who have a place for selling drinks (*bettola*) are horrified at an abstemious prisoner.

"I really don't drink any."

"I am sorry for you (i. e., it sorrows me for you); you'll suffer solitude doubly."

And seeing that I did not change my mind, he went out; and in less than half an hour I had my dinner. I ate a few mouthfuls, swallowed a glass of water, and was left alone. The room was on the ground floor, and gave upon the yard. Cells here, cells there, cells above, cells opposite. I leaned against the window, and stood some time listening to the going and coming of the jailers, and to the wild singing of several of the prisoners.

I thought: A century ago, this was a monastery; would ever the holy and penitent virgins who inhabited it have imagined that their cells would resound today, no longer to feminine moans and devout hymns, but to blasphemies and shameless songs, and that it would contain men of all sorts, and for the most part destined to prisons and gallows? And within a century, who will breathe in these cells? Oh flight of time! oh perpetual changeableness of things!

IV.

L'Infinito

- 1 *Sempre caro mi fu quest' ermo colle,
E questa siepe, che da tanta parte
Dell' ultimo orizzonte il guardo esclude.
Ma sedendo e mirando, interminati*
- 5 *Spazi di là da quella, e sovrumani
Silenzi, e profondissima quiete
Io nel pensier mi fingo; ove per poco
Il cor non si spaura. E come il vento
Odo stormir tra quete piante, io quello*

- 10 *Infinito silenzio a questa voce*
Vo comparando: e mi sovvien l'eterno,
E le morte stagioni, e la presente
E viva, e il suon di lei. Così tra questa
Immensità s'annega il pensier mio;
15 *E il naufragar m'è dolce in questo mare.*
—G. Leopardi.

Before giving the fine version of this poem by Mr. G. L. Bickersteth, which combines closeness to the original with a poetic quality in the English, I shall make a few comments upon the linguistic points involved.

In line 1, *mi* is the indirect object: to me. It is the conjunctive form, since it is used with the verb *fu*, preterite of *essere*, to be. Line 7: *Io nel pensier mi fingo*, literally: I in the thought to myself imagine. Line 11: *Vo comparando*; literally, I go comparing, that is, I compare. Line 13: *il suon di lei*: the sound of it, that is, of the present. Line 14: *s'annega*, from the reflexive verb *annegarsi*, to drown. In the same line, as in a previous one, *pensier* is poetic for *pensiero*. Notice that the subject of the sentence beginning with the third line does not appear until the seventh; this is, of course, an inversion common in poetry. *Cor*, line 8, is poetic for *cuore* or *core*, heart.

The Infinite

Always dear to me was this lonely hill,
Ay, and this hedge that from so broad a sweep
Of the ultimate horizon screens the view.
But, as I sit and gaze, my fancy feigns
Space beyond space upon the further side,

And silence within silence past all thought,
Immeasurable calm; whereat well nigh
Groweth the heart afraid. And as I hear
The wind sough through these thickets, then
between

That everlasting silence and this voice
I make comparison; and call to mind
The Eternal, and the ages dead, and this
The living present, and its clamour. So
In this immensity my thought is drowned:
And sweet to me is shipwreck in this sea.

Vocabulary

sempre, always

ermo (poetic),

lonely, solitary

siepe, hedge

sedere, to sit

spaurare, to frighten

stagione, season

dolce, sweet

caro, dear

colle, hill

escludere to exclude

(here, to exclude

from view)

mirare, to look at,

contemplate

vento, wind

naufragare, to be ship-

wrecked

mare, sea

SUGGESTIONS

The student now has enough of a start to continue, if necessary, by himself. With this reservation: above all, his pronunciation should be aided by an Italian. As to his reading, this depends largely on his own initiative. Simple fairy tales, such as are familiar in all tongues, provide an excellent beginning, since the general outlines of the story are already familiar. Many linguists have attained a high proficiency through a similar study of the Bible in the various tongues. For commercial purposes it is desirable to get those books which specialize upon this technical aspect of the language. The librettos of the Italian operas are not hard for one who has a fair grounding in grammar and a knowledge of certain poetic contractions. Those written by Metastasio are especially gratifying and interesting.

The student should familiarize himself with the history of Italian literature and use that knowledge as his new starting-point for a real acquaintance with the language.

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